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Formed in late 1994, TRS is the brainchild of The_Gun (keyboards, guitars, programming) and Karen Kardell (lyrics, vocals). Gun's influences brought a love of 80's wave and metal while Karen had followed early 80's punk and underground music. Both had found themselves part of the Seattle electro-goth-industrial scene, (The_Gun previously played guitar for the band Shallowhead) but neither wished to form a project that was merely another copy of: (insert name here).

Originally called Journal of Trauma, the two put together a three-song demo tape in mid 1995. On advice from another local musician, the demo was sent to label COP International who signed them on New Year's Eve 1995.

Just prior to the release of their first album in October 1996, the group was faced with a legal challenge when the medical periodical Journal of Trauma demanded a name change. In a compromise between the two parties, the band changed its name to The Razor Skyline, but were allowed to release their album under the name Journal of Trauma Hailed by critics and fans alike as a bold, provocative effort, Journal of Trauma laid the foundation for the band's sound and remains a standard for goth-electro-industrial crossover. The song "Queen of Heaven" is still a favorite across the country, almost seven years after its release.

Not content to only be a studio project, the band performed live shows almost immediately after its inception with a various line-up of supporting musicians over the past four years including former percussionist Ioejekta and guitarist Robin Jacobs (ex-Switchblade Symphony).

However, in late 1997 after several west coast shows (including a performance at Convergence 3 in San Francisco) the_gun and Karen parted ways for a brief period. The_gun moved down to San Francisco with Ioejekta and Charlotte Shai replaced Karen on vocals. During this time, three singles were released - "Exit Zero", "Torture Chamber" and a cover of "One Night in Bangkok" with the_gun and Ioejekta taking over on vocals. Unfortunately, the chemistry that Karen and the_gun shared could not be recreated and the band eventually ground to a halt in mid 1998 with the_gun throwing in the towel. Kim X of COP International began prodding Karen and the_gun to start talking to eachother again and it took only a short time for the two to realize that whatever their differences my be, the music they created together was well worth overcoming them.

In late 1998, The_Gun and Karen began working on Fade and Sustain, the second full-length TRS album, which was released in late May 1999. During this time, Ioejekta was replaced on drums by Italian born electro-percussionist Onyx, a staple of the San Francisco goth scene. Onyx had previously DJ'd for years at the legendary Winter Gone by as DJ Lynx. Robin Jacobs stepped in during the recording of Fade and Sustain to contribute his guitar work on the song "See the Light". Energized by the release of the new album, the band toured the west coast and then headed off to the midwest for the "Hallowed Sky" tour with Bella Morte in the fall of 1999. The new material was warmly received by audiences and critics alike. After a few more shows in 2000, including a show with Faith and the Muse in Seattle, the band took some much needed time off to begin working on the next album entitled "The Bitter Well".

The Bitter Well began taking shape in January 2001 with "American Tragedy" written and played live at a show in February at Ain't Dead Yet in Alameda, Ca. The initial demo sessions were recorded in October of 2001 at Karen's house in Seattle. The recording of the actual album began in May 2002 at the Blue Door studios in Seattle with the amazing M.O. of Nerve Factor/Deathline International fame at the controls. The_gun travelled between San Francisco and Seattle over the course of three months to work on production with M.O. and the album was finally finished at the beginning of August. After mastering by Paul Stubblebine in San Francisco in February of 2003, the cd was handed over to COP International for world wide release. The CD was released in Europe in April and in North America on June 17th

What the press says about The RaZor Skyline's Albums:

Journal of Trauma

Goldmine - Jo-Ann Greene
"The Razor Skyline defies easy categorization, weaving together their own unique style out of the skeins of industrial, darkwave, gothic and surprisingly, new wave. But the core of their sound is the dark emotions that cast a shadowy spell across all of Journal of Trauma. As tragic as its title, with a sound that burrows deep into your head and heart, Journal of Trauma is as unforgettable as love lost and hope destroyed"

The Rocket - Kevin Rexroat
"In a genre that seems to encourage derivation and imitation, The Razor Skyline manage to sound fresh"

Outburn - Rodent
"It doesn't get any better than this. The Razor Skyline may be the best electrogoth band around."

Great Falls Tribune - Ted Geoghegan
"The Razor Skyline is not a cheap garage band that emerged from the bowels of Seattle, but a talented group of people who, using their combined talents have made one of the best northwestern debut albums in years."

Industrial Nation - Rev AmoniaD
"This disk should put a smile on the face of the saddest goth or jaded industrialist. So…you have read the review. Get off your can and pick up Razor Skyline…now!"

Morbid Outlook - Mike Ventarola
"The work couples lyrical intensity with topics from betrayal to despondency and an additional nod towards Goddess worship in the haunting Queen of Heaven. The band simply demonstrates that with talent, one can create addictive and dramatic electro industrial music."

Voltage - Liz
"The Razor Skyline's hard-to-nail-down sound may just be their signature. With an electronic spine, intense keyboards and compelling vocals, the band's sound encompasses a wide range of styles with an obvious influence from the gothic/industrial scene. It's no surprise the band is receiving notice."

Side-Line
The Razor Skyline is that kind of stuff you will hardly place in any particular drawer, being more a sort of an unclassifiable mixture of genres. Their sound is maybe better described as dark goth rife with industrial electronics, sort of a futuristic goth band! If there is one band to pay attention to these days – they are!

Fade and Sustain

Pittsburgh Weekly - Manny Theiner
"Women lead goth/industrial bands in abundance and smoke-filled dance floors across America are packed with ebon hordes writhing to such dark icons as Sunshine Blind and Delerium. Head and shoulders above the new generation of acts is the Razor Skyline. They have created an enticing crossover goth-meets-electro-industrial mélange."

Outburn – Octavia
"Fade and Sustain is filled with seductive synth melodies, hard hitting drums, heartfelt lyrics with a personality and intelligent lyrics. Overall, Fade and Sustain is an impressive and enjoyable album. The Razor Skyline is one of the most well rounded and talented gothic industrial acts around."

In Music We Trust - DJ Dysdynia
"Fade and Sustain covers a variation of styles and sounds, each song creating unique moods. The Razor Skyline is perfect for listeners who enjoy gothic vocals but are bored of the droning and yearn for the pulse of electronic beats."

Wrapped in Wire – Darklight
"Every unique element included here fits together perfectly. This album is very clean and polished with an extremely high quality to it. Each of the ten songs sound different from one another, and include a lot of variety. You get a good blend of electro, goth and rock elements all combined into one to deliver energetic tracks with emotion. If you're a fan of goth bands such as Collide, London After Midnight, Nosferatu and Rosetta Stone, you will definitely like what The Razor Skyline has to offer."

The Scene LA - Orren Merton
"Skyline takes songs that range from synth-poppy to EBM, adds a touch of goth, then sprinkles crunching metal guitars (mostly held back in the mix) to give it more punch. Overall, for people who like their goth/EBM with deep lyrics and metal guitars, this album will not disappoint."

The Plague - Daniel Hinds
"A few years back, I managed to catch a new band opening for Switchblade Symphony. I was immediately impressed by their ability to balance guitar and synths, goth and rock, beauty and darkness. Fade and Sustain's crisp production, diverse songwriting and top-notch performances should cement the band's position in the modern goth-rock scene and beyond."

Blue Dog News - Jeremy Davey
"The Razor Skyline is the most mainstream accessible band I've ever written about. But don't groan yet. They are mainstream accessible, but they don't have a mainstream sound. I can see a lot of people liking them for a lot of different reasons because they have a lot to offer."

Starvox - Wolf
"Electronic melodies and percussion, completed by guitars and lush, often female vocals; a style of goth music which proved to be one of great potential during its rise to popularity in the late nineties, but found itself slowly falling victim to overkill and commercialization. The Razor Skyline, perhaps not known to everyone yet, but certainly one of the most talented examples, still draw from this style's potential, and with great success. The Razor Skyline is at the lonely top of its genre and, although already highly mature and skilled, it's almost scary to imagine what these talented musicians will offer us in the future."

Gothic.net - Thomas S. Roche
"One of the things that's missing from a lot of current Goth music is danceability. I think that's one of the reasons industrial music is so popular with Goth people. But there are a few groups doing supremely deliciously danceable music that is also undeniably Goth--and The Razor Skyline is one of them. Their second album, Fade and Sustain, mingles sweeping electronics with hard, driving beats and layers lush female vocals on top of it all like a slather of whipped cream. There's definite power in this music--The Razor Skyline remembers that, above all, Goth is rock 'n' roll. This album is good stuff."

Radio show "Le Vestibule" - Jean-Francois Fecteau
"The second offering from The Razor Skyline... Without reading any of the information available, I put immediately the CD in my worn out CD player, and sat down on the bed with my knees pressed against my chest... The music made my eyes close, and my mind to open... I went through a vast spectrum of emotions all depicted by the soft and yet powerful and intense voice of Karen that led the flowing melodies arising from the perfect combination of rich electronic treatments and penetrating organic instrumentation akin to the gothic rock genre. I could never be enough grateful... I want to sincerely thank you for having given me the chance to capture the musical creation of The Razor Skyline and make it mine. I really can't wait to play their new songs on my radio show."